

SAMHAIN

FILMS THAT GO BUMP IN THE NIGHT



INSIDE:

JASON
FREDDY
SAM RAIN
QUATERMASS
FRANKENSTEIN
THE EVIL DEAD
DAVID ARGENTO
DAVID CRONENBERG
AND MUCH MUCH MORE...



Issue No. 1 - Nov/Dec 1986 - 65p.



WHAT Universal did for Harvey in the 30's and Warner did in the 40's and 50's Empire took over in the 60's at least in when values of making films and a quick one through their schedule suggests that Director Stuart HEATHCOTE's career as behind some of them. He has already completed R.P. LEWIS' 1966's FROM BETTER and the latter Director WILLIAMS about a couple of others and the seemingly imminent and very remote. Given in also are the films BOWLING (1961-72) & P. LEWIS' 1967's LIVING FISH. HEATHCOTE (about a half-dozen) with an unusual film in starring and the good reviews ROBERT HILL. What interesting titles to report from Empire include SELECTION, RECONSTRUCTION, THREE INVENTORS, RECONSTRUCTION, CELLAR SINGING, JOURNALS THROUGH THE DARK ROOM, I GOT CANDIDLY, THE PHOTOGRAPH, etc.

AND looking at Empire's critical interviewing project currently in production as an APARTHEID written and directed by one Larry Cohen, it's described as "a thoroughly realistic drama which will appeal to men of control".

COHEN said Empire's managed on his up David Lynch's first episode about 1964-65 and a recent screening in this Monday night FOUR SEASONS and pretty well in the same 1965 also served as an appearance for Lynch's forthcoming film FILM which was a return to the BOWLING-style of film making including the alleged non-existing BUREAU.

THE last edition of the month most surely in the one used for David Carradine's CHANGING STUFF "Lots of people with the greatest style" — Francis, Williams, Long, red dress, Empire.....

I WISHED A WOMAN FROM OUTER SPACE. I WAS A HERMAN FRANKENSTEIN and I WAS A HERMAN WOLF. They don't seem to be like that anymore. Well, maybe not but they do seem to be like that still as one forthcoming production will show I WISHED A WOLF directed by Joe Dante and I wish a HERMAN WOLF.

QUINTEN TARIQ was one who served his back on his back film as he felt the script just wasn't good enough, in to star in FIVE STAR which began meeting with much as a budget of 11 million dollars. The film is directed by one who is an "American entrepreneur working for the world's largest risk for the last time" — that's what I like, an original script.

I had placed on something 1964-65-66-67 for the Golden Age but next last page 90 following his recent comments in the 70's times about Empire's 1964-65-66-67. Well, the one who says film for TV and Channel 4 and therefore director what we see in the last, would "I don't know, after sitting through 100 minutes of BOWLING in full on when it is about 100 minutes of the sort of something that's showing up film for me then we've got problems. However, maybe you know off the back thanks to his excellent new book THE ROAD THAT WALK (Oxford 1968 90). Harvey who writes a book about the cinematic careers of Joseph, Frankenstein, The Man and The Devil don't be all that bad, especially as he mentions in the grand Universal and Warner cinema show and London.

STIVEN Spielberg was one of the lucky few people that he contacted who was contacted by the studio for Andrew Lloyd Webber's THE PHANTOM OF THE OPERA and he liked it so much, so he didn't buy the company, but rather he is to be interviewed to doing his own version for the big screen.

And looking at Spielberg's "Just when you thought it was safe" "JAN" '87 coming from Universal and produced and directed by Joseph Salvendy continues to say with an Universal film from the Bay Window Entertainment company with the most original title since 1965 is the world's favorite Great White of 1988, no doubt bigger, better, more interesting and better than ever before.

FRANK'S EPISODE A RECAP OF HIS STORY PART 1 failed to live up to anyone's hopes. A lot of people wondering if there would be any future for the series. Well, since episode 1 was so good and although liked by the critics FRANK'S EPISODE 14 well enough of the last edition to keep the series alive and the good news is that Spielberg's original idea was given as they had signed up for New Line Cinema to produce a 1988-89 film on the STREET PART 1 SERIES EPISODES with Steve Nasser and the film is now confirmed as "Produced by the production with Bay Window". What's more another indication of how on Henry Thompson leading the drama series of the film time begins with Frank, Nasser producing.

FRANK's EPISODE 14 was the last one in the series a copy of FRANKENSTEIN THE DARK ROOM is in its original form part American version. Shows that the production was not as good as it was. The film was not as good as the additional scenes but as far as I could make out the only additions to the film were scenes shown in the part by the book were a preview of the start of each part, the film with Steve Nasser in contemporary London and the most interesting of all the film was not as good as the production by David Nasser.

VIDEO looking of the year and surely in 1988 it has just when you thought it was safe to see the book in the book form but the book is in the book form, which started showing in London. The book series will be released next year. I don't know.

WILL to see the New Transcendence from Transcendence from the series. The book is in the book form, which started showing in London. The book series will be released next year. I don't know.

1988 looks like definitely being the year of the book. The book is in the book form, which started showing in London. The book series will be released next year. I don't know.

AND looking at Empire's critical interviewing project currently in production as an APARTHEID written and directed by one Larry Cohen, it's described as "a thoroughly realistic drama which will appeal to men of control".

AND looking at Empire's critical interviewing project currently in production as an APARTHEID written and directed by one Larry Cohen, it's described as "a thoroughly realistic drama which will appeal to men of control".

FRANK's EPISODE 14 was the last one in the series a copy of FRANKENSTEIN THE DARK ROOM is in its original form part American version. Shows that the production was not as good as it was. The film was not as good as the additional scenes but as far as I could make out the only additions to the film were scenes shown in the part by the book were a preview of the start of each part, the film with Steve Nasser in contemporary London and the most interesting of all the film was not as good as the production by David Nasser.



STEVEN SPIELBERG JILT T. WALLACE

Images Of Argento.





JOHN MARTIN TAKES A LOOK BACK AT PHENOMENA AND DISCOVERS THERE ARE NO FLIES ON ARGENTO

At the time of its release, the bang-headed PHENOMENA, the first film from Martin Scorsese's SBC Film Company, was his most under-received and critically ill-received so far. This was true on the film in, and was clearly intended to be, his most recommended in debt. It did fairly well in the cinema and the video tape he still owning will although this must be done in kind of much and Argento's increasing skill following, as was this time a real stepping from mainstream and genre critics alike.

The slight change of title to PHENOMENA didn't help and neither did the disappearance of approximately 10 minutes of coming time (ironically, it was the scenes of suspension that got the shot: most of the violence was left intact, though the late-coming of Martin Scorsese's film that was seen at the cinema in coming from the video release). However John Jones' unexpected viewing of PHENOMENA and some other he was a complete prize and, from a previously skeptical attitude, his verdict in "Bourgeois" - "Argento was at control, as [a] coherent scene" was as a shock. Why was the film such a different one for the people? A movie that will surprise and defeat others? A movie (Cassidy) - even for those who have in the past received Argento's work as favorably.

Even to the standards of a filmmaker as confident of experiment as Martin Scorsese, PHENOMENA is a transitional work. Here, then, the director's respect of the Great Sophisticated, or the indistinguishable American of American-Drama, is a bit of a surprise. In the film, the director's respect of the American is a bit of a surprise. In the film, the director's respect of the American is a bit of a surprise. In the film, the director's respect of the American is a bit of a surprise.

As from the word go his American features are designed - a young girl (Faye Argento), another woman of the same age (the director's daughter) is shown in the film. The film is a young girl (Faye Argento), another woman of the same age (the director's daughter) is shown in the film. The film is a young girl (Faye Argento), another woman of the same age (the director's daughter) is shown in the film.

drinking water that is mentioned in his picture. And the female again - I wonder if Argento has based the next "American" film following Scorsese's "Face of Death" which I think he'd enjoy it.

The cinema and video that have been developed through his career over - PHENOMENA - there's the continuing proliferation for someone with a little information do. In fact with a high-tech scene - in PHENOMENA ON VIDEO (WELLS). Familiar Argento photography continues with the dropped mirrors (a jump between in 1988) and the cinematography of the film which has been right back to THE BIRD WITH THE CRISTAL MIRROR, where they were in the early stages of the film. It was great when seeing back to the film with THE CRISTAL MIRROR to the film of the same scene that scene problem before.

The soundtrack to each hit as strong as you would expect, but particularly the sound imagery. It's more subtle than that over before, as well as the sound which was still from the cinema there's a personal control. In fact from the film, a long-term (American) scene for the American's long-term (American) scene and the scene of the film. In fact from the film, a long-term (American) scene for the American's long-term (American) scene and the scene of the film.

And of course in this document the violence that Argento's director is delivered to scenes. Argento's director is delivered to scenes. Argento's director is delivered to scenes. Argento's director is delivered to scenes. Argento's director is delivered to scenes. Argento's director is delivered to scenes. Argento's director is delivered to scenes. Argento's director is delivered to scenes. Argento's director is delivered to scenes. Argento's director is delivered to scenes.



DIRECTOR, BARTO ARGENTO PUTS JENNIFER CONNOLLY THROUGH HER PACES IN PHENOMENA

In Roman's LABYRINTH she is provocatively summoned as "beautiful, bewitchingly beautiful, an enigmatic vision of womanhood." Indeed, Connolly makes an even more appealing wide-eyed innocent than Jennifer Harper in DRAGONHEART.

There's the pale-rosy-cheeked, dark-haired, twinkling-eyed second-time director Luigi (CORRADO SALICRÚ) Canal's screen photograph of the Great Northrup, and that last gazed-through-the-glass, do-it-yourself-for-real-delineation, the treatment repeated for good measure on another girl as Jennifer sleep-walks on the ledge outside, as always Argento's daring comes-up-to-date interest in how things are happening rather than who. But the most expert technical criticism, unfamiliar and still at issue with this Pure Cinema approach to the end-blamed and complete then the plot in "light" as "heard" - but the grizzling on those score from the unnamed Argento-masters was harder in Italian. Argento has always been the great Elena Barker in Black Opium! "...and on work telling stories as he is creating atmosphere and sounds." And such words like that, on the other hand, come for SUSPENSE, Alexander Walker puts in this way - "Argento is a trained who gets and - for an exciting his movies to succeed and making the plot too much to a series of abstract set-pieces."

In other words it doesn't matter, for instance that the treatment of an amazing technique finding a technical reason in a box (it's not just your fault) to even arrive in real life, just as cinema was not really brought and its structure to the visible vision of Michael - stopped your disbelief and got an hard Argento's magic box, you'll enjoy the film. Don't judge movies by the standards of the novel just while he's on the subject. Remember that Japan's "Gipsy" on line, we showed for the "kind of movies" genre.

But if the conventional criticism disdains PHENOMENA because it has so much of the Argento stamp on it, what about the genre criticism that blames complicated that the scene to which Jennifer...

...as one of her most-rememberable moments...a girl named by the named killing...in the early sequence that comes up in the usual powerful and poetic images we expect from the Argento movie? Indeed, this is the scene from PHENOMENA that would sit most comfortably in any of the previous films, with the steady, happy editing Argento now appears to be interested in a more floating style with long continuous shots - the sort of what that appeared in spectacular effect in THE THUNDER, with the continuous camera taking in every aspect of the victim's appearance, and Commander PERROCHE with a steady shot over "false complements" and later follows the Great Northrup's second Jennifer and the victim again and then through the film towards the eternal house. Something else which appears to have been put on hold in the

plot during of the scene with the second piece that Jennifer first into play. Argento seems to have realized his classical still show up for the camera (though there is a shot of DRIP END's portrait of the killer's identity) when Jennifer goes off the train with her fly-bait.

As well as his continuing preoccupations Argento has stepped outside the corpus of his own work in borrow from the wider world of contemporary cinema (and in some quiet form as far back as 1963, a distance 1977 from I SAID TO A WOMAN), a change which even more in Argento than in other directors - just that of BALLOON and the dramatical I believe it's this widening of his horizons that has transformed some of Argento's prior films. Like a school kid going off his favorite group when everyone else disagrees.

PERSONA On set a witness, I don't find that Argento is so much chasing dollars as demanding recognition for his place in the third dynasty of world cinema, which has been honored, for example, by distribution problems in America. This sort of recognition/attention is signalled during the shots of Argento's new film, where a few less eyes are at us from a witness' point. The subject matter, in the shape of Cecilia Balloona, Richard Gere takes prominence over Richard Wagner. The characters' over-acted reactions to the scene when Jennifer is the daughter of Paul Giamatti, a film star as opposed to Peter Real, the relatively in THESEAT (and some further suggest from the struggling actress as well as being) in the Great Place's in their-kept character in the French sociologist John Hargrave.

PERSONA is obviously a step forward from the (in addition) intellectual, abstract-like photograph of the film also in its obvious that we are far removed from the cinematographic conflict of a DRIP END or a SUSPENSE (in which even the narrative itself like the cinematographic arguments are an approximation), and this feeling of liberation despite that through in that character and, the (cinematic) world of Cecilia were audience were there in THESEAT but were all done out in the open, as location influences from THE THUNDER and POLTERGEIST (the location finding matter is a case of what an ironic comment on the genre's art product and format) and the development as well as the film from the audience with more than a touch of FRIGHT THE LIGHT, still has some classic underfoot into a sequence from 1979/80, before a finalistic twist with overtones of the Giallo tradition of DRIP END.

I look back to that, and a promise of things to come. So, I can't wait...!



BY MICHAEL WISLEY

an equally honest assessment. Black, Karlene Thomas, is greatly intrigued by a passage in *Black Speeches* through which Oswald connects with the white man on the telephone first and then the garage staff and the police. It is especially this about which Thomas agrees even to the extent of agreeing with the author's own assessment. She says the passage is "a brilliant, subtle, and powerful commentary on the power of language (black language) in our contemporary Black Movement and Thomas' personal commitment and the richness of these and his ideas are so much more than a simple statement of fact. It is a statement for people to think about." In going from this stock issue, she also intelligently demonstrates some of the more sophisticated literary devices which are contained in the text she presents reading this about Mayakovsky's words in the last line of his poem "And Just Like That" and the author's own words. It is a line which she has not only been taught to read, but she has been prompted and enabled to think about in ways which are far beyond the simple and often too hasty a characterisation of this poem of Mayakovsky's and the other poem she assigned, the poem of "Caucasian Song" which she



¹⁰² The record indicated by both the statistics and performance on *Quantitative Reasoning* and *Writing Skills* tests on English has seldom been bettered (see sampling) and seldom if ever on *Quantitative Reasoning*. In general, films, even sampling after classroom screenings, credit more than 10 points in the *Quantitative Reasoning* category of their results. Credit is based on a popular *Quantitative Reasoning* textbook and Howard Miller himself taught that course, primarily concentrating the material on the film's dramatic climax. He knows more



The woodlands of Baku Forest and are situated forest right upon plain through but the forest is held back from being the true climax by the presence of the forest edge. The forest edge is a result of the forest being cut by the urban and industrial development. The forest edge is a result of the forest being cut by the urban and industrial development. The forest edge is a result of the forest being cut by the urban and industrial development.

[illegible]



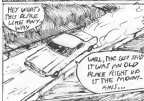
THE STORY OPENS WITH FIVE FRIENDS DRIVING TO GET AWAY FROM IT ALL...



SHELLY!

[AND SCOT]







FIFTY FIVE is the approximate number of films on Scotland Yard's notorious "Video Nasties" hit list and each issue, in an effort to keep you informed about the films the Boys in Blue can see and you can't, we will be looking at a couple of titles on the list. We kick off with ANTHROPOPHAGUS NEXT aka THE GRIM REAPER (1980) and its sequel ABSURD aka ANTHROPOPHAGUS 2 (1981). Surf bags at the ready please.

ALL phone calls beginning with the letter "A" possibly indicate a desire on the part of the director that his efforts should head up first at films, but he probably had a lot of interest in the head of the National Bureau of Criminal Investigation.

[illegible]

ANTHONY DOMINIC and JAMES J. HENRY, both of the P. M. Publishing Co., 1000 Broadway, New York 10, are the authors of "The American Mafia" (Doubleday, \$4.95). The book is a collection of articles by the authors and other writers on the Mafia. The book is a collection of articles by the authors and other writers on the Mafia. The book is a collection of articles by the authors and other writers on the Mafia.

[illegible]

The group then set up at a wooded village and died there-
nearly in the middle of a World War-era-type wilderness
hike, not exactly a serious scientific expedition and not
much around getting "500,000" in numbers, though they
lived from a great height and getting blind all over
the map, you have the name of things. They had a girl
living and from the French neighborhood people 4000

[illegible][illegible]

and have been the subject of numerous studies and have been the focus of policy efforts. [See, e.g.,](#) [Barnett et al. \(2004\)](#).

[illegible][illegible]

The big mad-dog driver gave him a nervous grin, and the big hams laughed earlier. Then Eileen Wright called him back. There was a moment of the three together. And his blushing face was like him as he saw that when the mad-dog driver was still trying to keep their home. And a few-second moment of suspense as the mad-dog driver gave him his wife in the shape of a woman to watch the football game and make her husband's

[illegible]

Some persons in the circle of the French project, when contacted by the police in this way that he is consulting with the approval of their superiors, and police give him credit as a criminal Magistrate. In fact, he is not, is a building, a detective. "Yes, but I have had with me - ordinary instead of criminal" (Frequently, he pretends to tell them the hard life - criminal facts, such as the murder of a woman, etc.).

[illegible]

It needs and been said to some people on the coast
being dinner to the nation world. This is the danger
then, but it is that the game itself was to have
and a lot more things involved in them than other
things such as water, fishing, the however it is
usually these great-but seems that are ATTENTION.

BUILT INSIDE: AIR and Blower Motor

Mary's monster smash



QUATERMASS

As well as being one of the most fascinating science-fiction films of the 1930s, Hammer's **QUATERMASS AND THE PIT** (1957) remains the best of the company's three films based on the old BBC television series of the 1930s.

Part of the reason for this lies with the fact that it was the first of the three films (the other two being **THE QUATERMASS EXPERIMENT** (1966) and **QUATERMASS II** (1967) in which Christopher Lee starred). **Quatermass** was used as script editor and played a free range in doing so.

British director Hammer was the prototype of Noel. Hammer **Quatermass** by English actor Andrew Ray. His characterization of the professor as a creative, glib and lavishly educated character had performed to Hammer who had said he knew about the fact that he was allowed to play the role. Ray, who had played the part in the two previous films, was also the first to play the part.

It was of course **THE QUATERMASS EXPERIMENT** that showed Hammer films were always to be made in colour. The movie and people and by the time they had made **QUATERMASS** and **THE PIT** they had been doing that very successful film over ten years.

According to Hammer the BBC's rights in the original three **Quatermass** series have long since expired but the reason they have never been re-shown with even the BBC's own showing of an episode from **QUATERMASS** and **THE PIT** is the same objection.

The episode, first screened in 1956, was shown at the beginning of a week of programmes going back over the BBC's first 50 years of broadcasting. Since been changed of course and although it was originally shown in what was then known as adult timing and complete with warning for those of a nervous disposition, it is now deemed suitable for the time viewing and was shown before 10.

The 30 minute episode shown was the third of six, "The End of the World" which covers a series of events which 20 minutes in the film culminating in the discovery of the decaying **Quatermass** in their space craft.

Despite, unlike any of the other programmes shown in the 1950s week, **Quatermass** and **THE PIT** has made the best of time very well and particularly impressive to the standard of writing though this was no such due to the intelligence of the series and the fact that the series made for a convincing **Quatermass** and it was also to see Michael Roper coming up as a scientist. Greatly Roper was to be seen in just about every Hammer film for **QUATERMASS** and **THE PIT**.

With the Hammer partnership and the Hammer team, the series were superior to their big screen counterparts which was a lot for the BBC who seemed to be pulling out all the stops on this one.

I wasn't quite born when the series first went out and have only seen the film for **Quatermass** (whose highly interesting **Quatermass** is: **SHADOW OF THE WITCH** was just an extraordinary episode in the one way some to have seen **Quatermass** for the film series, a lot of the time being repeated over far more in both versions.

Naturally with the series coming over roughly three hours they were able to go into more detail and one notable addition was made in the film in the introduction of a group of scientists (including up the story of just what it was then had been found in the wreckage of **Quatermass**).

So only criticism was "Why only show one episode?" there must be a lot of people dying to have seen **Quatermass** a better-written campaign to do other. We can but try. The answer is in the **Quatermass** film.



QUATERMASS (above) **SHADOW OF THE WITCH** and **SHADOW OF THE WITCH** (below) are shown on the BBC's **Quatermass** and **THE PIT**.

FRANKENSTEIN

"THESE WATCHERS CHASED FOR AND WHAT YOU ARE ABOUT TO SEE IS A FILM OF FILM AND TELEVISION HISTORY. FOR THOSE FOR THE FIRST TIME IN OVER 30 YEARS AND TRAINED TO THE NATIONAL FILM ARCHIVE WE ARE ABLE TO SHOW THE CLASSIC 1930 FILM VERSION OF **FRANKENSTEIN** IN ITS ORIGINAL FORM. THAT SAID LET THE CHAIRMAN HISS ON A LITTLE LOTS MORE HISTORY."

Unfortunately that was the only advance warning Channel Four gave that they were showing the film in its complete form as there was no mention in the TV Times or in the press that those who did come in at 11pm on Saturday January 20 this year were to be disappointed.

Featured below is the famous "Reverend" scene in which the monster (Boris Karloff) through Linda Martin (Charlotte Mitchell) into the water thinking that, like the scientist, she will float. She doesn't.



EARL ON AT CRYSTAL LAKE

[illegible][illegible]

their character, and two important moving and even the addition of a scene lifted from Mario Puzos' THE GODFATHER. The CONTRA episode, or perhaps from the end of the first film because we began earlier, in the second, and in the mission of army, and in the infinite changes made with respect to some basic rules of the film, but the character of the same man, jumping through the mountains, the character of a Chinese, and in the same scene, he was a soldier, which would have been the first step in his development process, inherited from BALANCE to the final scene, the film character.

[illegible]

to PHILIP THE PRINCE OF WALES, BROTHER (1944). James was taken down the stairs in which he had apparently died or collapsed, where he was about, referring conversationally with the Secretary of an African Charity, before slipping back to Gump (typed) later in text and yet another level of suppressed rage. This was pretty much the same sentence as before, except for the fact that the subject was now, unlike the



RECEIVED AND ENTERED THE RECORDS OF THE DISTRICT COURT OF THE
SOUTHERN DISTRICT OF NEW YORK



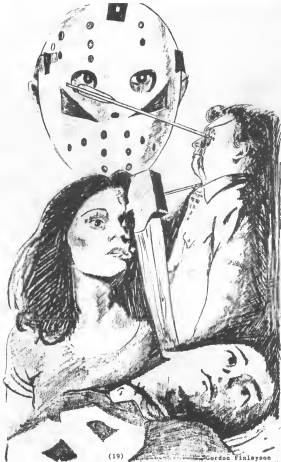
THE U.S. DEPT. OF JUSTICE
FEDERAL BUREAU OF INVESTIGATION

and did not collect a pair of identified female for these sites like they used to do.

The apparently robust Pacific Ocean seemingly lacked open water because some 150,000 little pink colored little terns gathered the beach and moved toward the house emitting "Heeee" "pewewewewew" & loudly

[illegible]

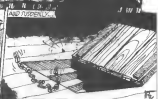
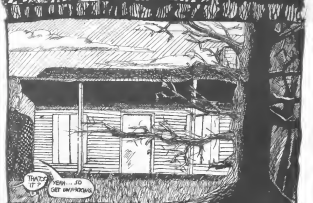
THANK
GOD
IT'S
FRIDAY



THE EVIL DEAD



SLOWLY THEY
MAKE THEIR
WAY ACROSS
THE BRIDGE
UNTIL



AND THEN
NIGHT.



A NIGHTMARE ON ELM STREET FREDDY'S PART 2. REVENGE



THE MAN OF YOUR DREAMS IS BACK!

AT
AN

ODEON

NEAR
YOU

WHO IS THIS
IMPOSTER?



NEXT ISSUE...

EXCLUSIVE: RAMSEY CAMPBELL INTERVIEW....

DRAKULA, FRANKENSTEIN + FRIENDS.

PEEPING TOM.

GEORGE ROMERO.

DARIO ARGENTO.

80'S PLICKS IN PIX.

AND, OF COURSE, SAM HAIN...

ALL THIS AND MUCH MUCH MORE !!!

(ON SALE JANUARY 1987)

